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my surprise at the total unfitness of some of the objects selected; popular pictures, for instance, transferred to bas-relief, Corregio's "Holy Families," and Guido's "Angels" or the "Daughter of Herodias." I was answered that these were executed for the English market. One of the most celebrated among the English artists at Rome told me that he often accompanied those who came to him with letters of recommendation to the ateliers of the different bronze, mosaic, and shell works; the plea being that they, the purchasers, might be directed in their choice by his superior taste and experience. "But," said he, "I know not how it happened, I seldom could induce them to choose what was really good,—really fine and appropriate; and in presence of Italian workmen, I have blushed for the vulgar mistakes made by my countrywomen,—women of rank, education, and otherwise elegant minds. Their ignorance," he added with true artistic emphasis, "was on such subjects quite *dreadful*!"

The source of these mistakes lay in the want of an educated perception of certain laws, as much founded in nature as immutable as those which regulate harmony and the power of expression in music. The persons alluded to by my friend, perhaps looked to the workmanship, examined it with a microscope, believed themselves quite capable of judging whether the thing were well or ill done;—the more serious question, whether it was a thing that ought to be done at all, having never once occurred to them.

The beautiful ornamental casts and statuettes which issue daily from the *fabriques* of Messrs. Copeland, Minton and others; the facility, cheapness and elegance with which form is reproduced in twenty different materials, while they delight the lovers of Art, may well excite some anxiety and apprehension lest we be inundated with graceful frivolities and commonplace second-rate sentimental trash of every sort. Now that the "Million" have become patrons of Art, it becomes too obviously the interest of the manufacturer to cater for the fancy of the "million," and thus it is a matter of very serious import that the young should be trained to discernment and refinement in the selection of such objects as are addressed to the mind through the eye; that the public taste should, through the rising generation, be more generally educated, at least, that it should not be vitiated. All which is humbly submitted to the consideration of the reader.

FINE-ART GOSSIP.

WE are very happy to learn that the department of the Fine-Arts will receive more attention from the Trustees of the ASTOR LIBRARY, than it has hitherto experienced from managers of similar institutions in this city. We notice in the lists published by Mr. Cogswell, of works already purchased, several of great value, upon the subject of architecture. We hope to see in future lists the names of several large and expensive illustrated works, descriptive of public and private galleries in Europe—works which are beyond the compass generally, of the fortunes of individuals, but which are indispensable to a full knowledge of

foreign Art. We trust that we shall enjoy, through Mr. Astor's munificence, at least what the citizens of Boston can command in the Athenæum Library. A few years since one of the most extensive collections in this city or State, was so barren in works upon the Fine Arts, that we were unable to find in it Flaxman's Lectures, or indeed, any book of authority upon the subject of Sculpture.

In connection with this topic, our readers will be pleased to hear that the Library building will probably be one of architectural beauty. A competition for the furnishing of the designs has been invited, and quite a number have been handed in. The only one we have seen is that of Mr. CARY LONG, of this city, which we should think would be eminently satisfactory, both as respects plan and elevation. The interior arrangements are spacious and convenient, and the façade, which is in the Italian style, exhibits that unostentatious elegance which is particularly desirable in structures of this character. We have heard that the Trustees have awarded the first prize to a German architect, and the second to Mr. RENWICK. It is desirable that there should be an exhibition of all the designs submitted, if for nothing else, to promote public taste and knowledge on this subject.

Many of our readers have undoubtedly heard of the excellent paper read by Mr. LONG before the N. Y. Historical Society, some time since, in which a most ingenious parallel was drawn between the architecture of the old world and the new, and an attempt made, with considerable success, to establish the date of the first emigration to this country. A number of gentlemen having requested Mr. LONG to repeat this lecture, he has declined doing so for the present, on account of a bronchial affection, and announced, at the same time, his intention of delivering a course of lectures in the autumn, when the subject above mentioned will be much more fully treated. A practical work by Mr. LONG upon architecture is now in the press and will shortly be published. Judging from his productions which we have seen in the *Literary World* and elsewhere, we are sure that it will be both instructive and interesting. We hope it will arouse the attention of those connected with higher schools and academies to the advantage of introducing this subject among the studies of the older pupils.

MR. CRAWFORD, the Sculptor, has returned to the United States, and is now in this city. A beautiful bust executed by him is on exhibition in the Art-Union Gallery. Miss Margaret Fuller, in a letter from Rome, lately published in the "Tribune" newspaper, thus speaks of a model for a group commemorative of Washington, which CRAWFORD was to have taken to this country

"He has represented Washington in his actual dress; a figure of Fame, winged, presents the laurel and civic wreath; his gesture declines them; he seems to say, 'For me the deed is enough—I need no badge, no outward token in reward.'

"This group has no insipid allegorical air, as might be supposed; and its composition is very graceful, simple and harmonious. The costume is very happily managed. The angel figure is draped, and with the Liberty cap, which as a badge

both of ancient and modern times, seems to connect the two figures, and in an artistic point of view balances well the cocked hat; there is a similar harmony between the angel's wings and the extremities of the horse. The action of the winged figure induces a natural and spirited action of the horse and rider. I thought of Goethe's remark, that a fine work of art will always have, at a distance, where its details cannot be discerned, a beautiful effect, as of architectural ornament, and that this excellence the groups of Raphael share with the antique. He would have been pleased with the beautiful balance of forms in this group, with the freedom with which light and air play in and out, the management of the whole being clear and satisfactory at the first glance. But one should go into a great number of studios, as you can in Rome or Florence, and see the abundance of heavy and inharmonious designs to appreciate the merits of this; anything really good seems so simple and so a matter of course to the unpracticed observer."

Miss Fuller, in the same letter, states that Mr. PERKINS, of Boston, has purchased a distinguished work by OVERBECK, "*The Wise and Foolish Virgins*." This is indeed a most gratifying announcement.

We subjoin a statement which she gives of the necessary expenses of an artist in Rome:

"The rent of a suitable studio for modeling in clay, and executing statues in marble, may be estimated at \$200 a year.

"The best journeyman carver in marble at Rome receives \$60 a month. Models are paid \$1 a day.

"The cost of marble varies according to the size of the block, being generally sold by the cubic palm, a square of 9 inches English. As a general guide regarding the prices established among the higher sculptors of Rome, I may mention that for a statue of life-size, the demand is from \$1,000 to \$5,000, varying according to the composition of the figure and the number of accessories.

"It is a common belief in the United States, that a student of art can live in Italy and pursue his studies on an income of \$300 or \$400 a year. This is a lamentable error; the Russian government allows its pensioners \$700, which is scarcely sufficient. \$1,000 per annum should be placed at the disposal of every young artist leaving our country for Europe."

THE NATIONAL ACADEMY OF DESIGN have lately purchased a quantity of land in the rear of No. 661 Broadway, and taken a lease for twenty-one years of the lot in front of them, thus securing a convenient entrance. It is said that the structure already upon the property can be easily altered to suit their purposes, and an excellent gallery and other rooms arranged, which will be much more accessible and agreeable than their present apartments.

The commission of executing the bust of the late JONATHAN GOODHUE for the merchants of New-York, has been given to H. K. BROWN, who who will undoubtedly produce a work entirely satisfactory to the contributors to the fund. Mr. Brown has been in Washington lately modelling a bas-relief of the President, to be used in making the dies for the medals which are struck for presentation to Indian chiefs, on occasions of treaties and other ceremonials. He has completed the design for the Art-Union Statuette, which is an admirable work. We shall give a more particular description, and perhaps a drawing of it, hereafter. The statue for the Clinton monument, designed by him, and which was mentioned in the April number of the Bulletin, will probably be executed in bronze and erected at Greenwood. Exertions are now being made to bring the subject in a proper way before the public.

The Cabinet picture of *The Microscope*, by WEIR, which we alluded

to some time since, is finished, and has been on exhibition at the store of Messrs. WILLIAMS & STEVENS, in Broadway. It displays great knowledge of the laws of chiaro-oscuro, and is laboriously and carefully finished. It is the most complete work in its peculiar department which we remember to have seen executed by an American artist.

A specimen has been lately shown to us of CHROMO-LITHOGRAPHY, produced by P. J. DUVAL, of Philadelphia, which, for finish and richness of color, rivals the best European work. In this specimen are brilliant garlands of flowers, architectural ornaments, mythological designs of figures, in which the flesh tints and draperies are all properly colored, and decorations in gilding and *en grisaille*, which are truly beautiful. In a few years the most accurate copies in color of pictures, will be *printed*, and the great work of popularising Art, which is one of the distinguishing characteristics of the age, carried nearly to perfection.

TINTED WOOD ENGRAVING, which, within a year or two, has been greatly improved in England, has, we are happy to perceive, been at length attempted with success in this country. We have before us two very fine specimens from designs by DARLEY, one executed by CHILDS, the other by LESLIE & TRAVER. They are intended to illustrate an original and interesting book entitled "*Kaloolah, or Journeyings to the Djebel Kumri*," edited by W. S. MAYO, M.D., and published by Putnam. The designs are spirited and the effect produced by the contrast between the tinted lights and the dark lines and masses, exceedingly soft and agreeable.

Mr. RIDNER, 497 Broadway, is about publishing a print called "*The Good Shepherd*," drawn on stone by the late THOMAS COLE, and printed in tints by SARONY and MAJOR. It was completed by Mr. Cole just before his death, and cannot fail to be a highly interesting production. The size of the print will be sixteen and a half inches by eleven inches high, and copies will be furnished to subscribers at two dollars each. It is stated that the benefits of the publication will be applied to the family of the Artist.

Mr. CHURCH has lately finished two landscapes, which will add to his fame. One is a quiet summer scene, in which the sky and water are remarkably well done. The other represents the *Lifting of a Storm-Cloud*, in which the thick murky veil of vapor is lifting up like a huge curtain in the heavens, while from below the setting sun is pouring its glowing rays upon the landscape, casting forward the long shadows of intervening objects. Both these pictures have more color than Mr. Church's previous works.